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into the intellectual and spiritual faculties, and not only is art divided into the corresponding elements of form and color, but the actual universe itself has come to share in this arrangement and be subject to a similar division. Every spiritual impulse which has quickened the soul of man has come out of the East, just as every practical invention or intellectual conception has come out of the West. Mysticism is as commonplace an affair in Eastern life as science is in Western. Form, therefore, is the art idiom of the West, color the art idiom of the East."

These are the theories set forth and admirably developed in this book. The treatment is philosophical but by no means vague nor dry. The author, who by-the-way is an Englishman, first gives his reader the testimony of nature, then he takes up the Eastern point of view, next the Classic point of view, and finally the Christian point of view. Under these general subdivisions are taken up in turn the big subjects of Eastern and Byzantine architecture, Greek architecture and sculpture, the Christian Arts, among which is the making of stained glass, Indian thought and art, Eastern and Western critics, Venice and the Renaissance. All of these are dealt with as witnesses of civilization and in connection therewith are traced the currents which in terms of art had reflected as well as helped to determine the trend both of thought and endeavor. By students of art and such others as care to look below the surface of life this book can not fail to be found of absorbing interest.

**LEONARDO DA VINCI—THE ARTIST AND THE MAN.** BY OSVALD SIREN. Yale University Press, New Haven, Connecticut, Publishers. Price \$6.00 net.

Few novels could possess the interest of this splendid biography of one of the greatest artists the world has known. Although again and again the story of Leonardo's life has been written, never has so full and complete a history of it from the standpoint of both artist and man been published.

It is so easy in considering Leonardo, the artist, to forget Leonardo the man, or to wander away from history into the vague upper chambers of criticism and

mere conjecture. Not once does the present author commit this error. He gives his wonderful subject sufficient historical setting, the reader falls readily into the spirit of the time in which this great intellectual giant lived, but never is lured away nor loses sight of the chief figure in the great drama of life unrolled before him. Artistically there is so little data to build upon—a very few finished paintings, a really small number of drawings, some writings, but that is all. And yet with these the author of this volume has made the story complete and has given us sufficient material with which to form our own estimate. He says himself that he "has not attempted to explain or analyze everything," but on the contrary has "chosen rather to direct attention and interest to Leonardo's chief qualities as an artist."

Included in the illustrations, which are numerous and excellent, are examples of the works of contemporary artists, such works as in any way bear relation to those by Leonardo himself.

It is a beautiful book, well printed, finely illustrated and written with that clearness of style which characterizes the best works in literature, indicating clearness of thought and a thorough knowledge of the subject under consideration.

**NOTES ON SOME RARE PORTRAITS OF WHISTLER.** BY A. E. GALLATIN. John Lane Company, New York, Publishers. Price \$5.00 net.

This little book, of which but 100 copies have been printed, is the kind of publication that lovers of books as well as lovers of art both welcome and cherish. The essay it contains is based upon a contribution by the artist to the *Print Collector's Quarterly* of December, 1915, but in its present form is slightly more comprehensive in scope.

There are six plates: Seymour Haden's Portrait of Whistler (a sepia drawing in the New York Public Library); Thomas R. Way's portrait of the great artist; Giovanni Boldini's Dry-point; Paul Helleu's Dry-point: a caricature by "Max," which is reproduced here for the first time, and E. T. R.'s caricature. The originals of all but the first of these portraits are to be found in the author's own collection.